

# THE RCM MAGAZINE



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# THE R.C.M. MAGAZINE

*A Journal for PAST &  
PRESENT STUDENTS and  
FRIENDS of THE ROYAL COLLEGE  
OF MUSIC, and Official Organ  
of THE R·C·M· UNION..*

*"The Letter killeth, but the Spirit giveth Life."*





## Editorial

The Summer Term always seems rather remote after long holidays spent in lovely places which one cannot visit in briefer periods of leisure. But even so, many events of the Summer Term are still vivid in our minds, and likely to remain so. For the term's achievements were unusually impressive, as these pages will surely prove, and though it has never been the concern of our MAGAZINE to pass criticisms of any kind whatsoever, we may, perhaps, be allowed to put on record the warm appreciation that could be almost physically felt at those unique performances of "Parsifal."

Another event of a sadly different nature, which Collegians are not likely to forget, was the loss of Dr. Charles Wood. During the last few months we have had to record the passing of many distinguished friends from among us, but though this must bring sorrow to our readers, it should also bring them a feeling of pride that those musicians, whose memoirs here may be historical reading for succeeding generations, are making our College tradition ever more venerable. A friend of Dr. Wood has written an appreciation of him, and very grateful do we feel to this writer, who begs to remain anonymous, for so detailed and intimate a character-drawing.

The only other leading article has been supplied by Sir Herbert Brewer. His extremely interesting and amusing stories will be very warmly appreciated, especially as they come from a man who must be "snowed under" with musical work. Owing to the unusual length of the programmes printed in this number, it was found necessary to hold up two other articles—an essay by Mr. Thomas Dunhill, and an account of "Music in Bombay," from Mr. Edward Behr. But "good things will keep," and, with the writers' leave, our thanks must keep too.

Our best wishes to Mr. R. O. Morris, in his work at the Curtis Institute of Music, Philadelphia! We hope that he may not be entirely lost to us, as the American Academic Year only runs from October to May.

## Director's Address

20TH SEPTEMBER, 1926.

You little know of the cloud that hangs over my head during the vacations—a cloud without any lining at all, least of all of any silver tendency—thick, lowering and heavy, which reaches its greatest density, and spreads a preternatural gloom over the first day of term. It is a cloud that affects you as well as me, for by a curious and old tradition of the College I have to address you at this hour of all inappropriate hours—just when you would rather be discussing your own affairs at lunch. It is a fine thing to inherit traditions, but it is a nice job to live up to them, and it becomes sometimes very difficult to know what can be said that has not already been said many times, or to preach many sermons from the same text, or the same sermon from different texts. It is, of course, a fine discipline for both of us to start the term in this way—you for this exercise of patience, I to endure suffering—and both, when through with it, to eat a hearty lunch and get to business.

The beginning of term, and especially the beginning of this Christmas term, when many of us have been pretty far afield and have made many journeys and seen many things, is a good time at which to think of one or two things connected with the making of journeys (incidentally with the making of life). One of the drawbacks to all journeyings is the bother of the luggage we take with us. Some want a lot (they don't really), some take little. But little or lot, it is always a source of anxiety. Sometimes the anxiety rises from the thought of what has been left behind, sometimes from the insecurity of the fastenings, or the brutality of porters at the loss of labels. The good results of a holiday are often nullified by the anxiety which attaches to your luggage. You are in doubt whether it is better to take more things than you require and so be a nuisance to yourself, or so few that you are inevitably a nuisance to your friends from whom you must borrow this and that.

In packing for a journey it nearly always happens that something or other is forgotten in the hurry and excitement of the moment, and it is also true that wherever we go and wherever we stay we invariably leave behind us some evidence of our visit, and the amount that is annually paid for postage of articles left behind helps to keep the P.M.G. in moderate affluence. We can never be quite certain what we shall want on any journey. Of course the careful person like you or me sits down with a pencil and note-book, makes a list of everything required, and then



proceeds to pack with meticulous care. You can see him doing it, looking for this and that, becoming first a little hustled, then frenzied, and finally incapable, as the things accumulate and the bag becomes impossible—the car is at the door and the hour strikes. And so we go forth heated and distracted with a feeling of things forgotten all about us, hoping our deficiencies may be made good or pass unnoticed. What agony of mind some of us endure under the eye of the man or the maid who unpacks our things and lays them out in the light of day with all their deficiencies manifest! That cold, silent, superior look they give us, eats into the memory and makes us vow to do better next time. And next time it is just as bad.

It seems a pity that human beings, since they rose from their Simian ancestry, have found it attractive and even necessary to carry about with them every conceivable impediment, either on their bodies or in bags, or on their heads. Without them they cannot move, with them they find it difficult to do so; and so, between the devil and the deep sea, they drag their weary way—weighed down with this and that, and spend as much time, care and anxiety in looking after their things as would carry them through many a difficult crisis and circumstance.

It is strange that the Latin for luggage is “*impedimenta*”: A hindrance—anything that makes progress difficult. Luggage—that which we lug drag or tug about. Cumber = kummer (trouble).

Men and women (and especially women) travel with boxes under which men stagger, filled only with hats, bags filled with every device for deception, and trunks (*saratoges*), with an infinite variety of apparel such as would make the most versatile chameleon green with envy. It is one of the world's great industries—very jolly, very expensive, and no one within its grip can be called unemployed. Men are, of course, just as bad—perhaps worse—because unnatural; but they don't bear so patiently as women the discomforts of their own makings, and they seem inclined to become as much addicted to the passion for odd clothes as anyone can think of.

I have an idea that the true account of the fall of man in the Garden of Eden is that the serpent told Eve, that to eat the apple would make it necessary to wear clothes, and this thought was too much for her, and hence what was the original tragedy has developed into the most lucrative business yet devised—which has given occupation ever since to mankind, and not a few fortunes to dressmakers, tailors, and milliners.

The moment clothes became a necessity, woman's sphere of occupation was determined. What it really comes to is, we all cumber ourselves with a lot of unnecessary things which we have come to think we cannot do without, and they are really more nuisance than they are worth and only seem to hamper us. We want to learn to travel light, if we want to journey easily and well.

And it is as true of life as of luggage. We so often assimilate knowledge in an unreasonable way, and cannot make the best use of it simply because it is not easily get-at-able, or is untidily stored. We learn ways of doing things which are wasteful, and ideas about things which have no real place either in reason or relation, and all such mental luggage carried about means harder going, less space, and little content. In whatever state of life we find ourselves, whether of age or occupation, we all have one kind of a fit-out with which we have to work our way, and if we know how to get the most use out of any instrument or apparatus we carry we shall do our job with the minimum of effort. Think of the case of some golfers who possess so many clubs that they cannot even carry them round the links themselves. They spend a great deal of time, not in playing the strokes, but in selecting the clubs with which to play them. Think of the man who can sail his ship through any water, in any weather, and he would pass unnoticed in a crowd, whereas the real yachtsman, in immaculate rig, recognized by all as such, succumbs to the first rough sea, and loses dignity, self-control, and a good deal besides. When we start a new career, such as some of you begin to-day here, we find some of the training we have previously received has been exactly right and fits straight on with what we have to do, and there is no break in the way of doing it. On the other hand, we may find it necessary to make readjustments, sometimes even drastic changes and almost fresh starts. It all depends on what we have done before—how we have fashioned ourselves—how we responded to our surroundings, and with what success we have developed our personality—whether as pegs, we have become round or square, or have been shaped out of seasoned wood, or are liable to warp. If we have kept our eyes open and our wits alert, and see the reason for whatever we do, we can adjust ourselves happily to new conditions without loss of time or any perceptible discomfort. In adjusting things one often wants give-and-take qualities, for we may have our brains set on some special way of doing things. It is always something of a stimulus to find things a little different from what we expect, and against the grain. To be brought into touch with



views different from your own is the only way to get your own views extended. Obstacles to vision only increase the desire to see beyond, and that is the basis of the charm of mountain climbing. As more and more things come into our range of vision and our circumference, and experience expands, and we see the relation of things more fully, life becomes more *exciting*, and more worth living. No one can do his best work unless he is happy—nor be happy unless comfortable in his surroundings, and to be comfortable nowadays is a thing to seek. Comfort denotes some kind of stability, peace, spaciousness, leisure, all which seem pretty much to be denied in these days. No one can say that a train, tram, 'bus or taxi, and aeroplane, are the best examples of stability, and that the noise of a great city is what one means by peace, or that a road crowded with crawling human beings and modern motor juggernauts is space, or that the piling of experiences of a year into a week is leisure.

When the Psalmist said "the lot is fallen unto me in a fair ground, yea, I have a goodly heritage," he really meant a ground that was fair, spacious, and durable. To-day we may say that our lot is fallen in a fair ground, when every kind of roundabout, shooting gallery monstrosities, noise and congestion are to be found in profusion.

But all said and done, I believe the Psalmist David would have enjoyed living in our day quite a lot; he would have at least been able to verify many of the things he said, and to find them as true to-day as when he wrote them. And we do too, really. We should all (at heart) dislike going back to the pace of things 50 years ago, when it took three times as long to go anywhere by 'bus as it does to-day: and it is very unreasonable that we should frown at the delays of the telephone, when at its worst it is at least sixty times quicker than the quickest telegram of that date. Fifty years ago, to go to Paris was a journey to be reckoned with, and to-day we think nothing of flying there for lunch and back again for tea. The news of the battle of Trafalgar took eighteen days to come to this country, to-day we should hear the news before the smoke had cleared from the last gun fired.

It is amazing how annoyed and impatient we become if some of the magical processes we enjoy to-day fail to respond instantaneously to our demand. Anybody would think we really were in a desperate hurry. We are, but we don't do anything with the time we save. If by reason of all the hurry we live in, we really do accumulate leisure for some reasonable employment it would be all right, but we don't. Take the

case of a motorist : he is impelled to pass the car in front of him, not because he is really in a hurry or wants to save time for some good purpose later —no, he just wants to move a bit faster to show he can, and the steady goer generally catches him up when he has already forgotten he was in a hurry.

But jolly as all this may be, it has its difficulties. We are apt to be impatient of any delay, and to get confused between the rapidity with which things can be done nowadays and the pace at which we can achieve our own results. We all want to develop in our own line with something of the rapidity of life round us. And it can't be done. The faster a thing moves, the more perfect it becomes in its control, the longer it takes to make and develop, and the more care is needed in its development, so that everything can be relied on to function properly and to stand the racket. Just the same with our own training : we have to fit ourselves for a heavy strain—which gets heavier year by year. In a field in which regiments are ever becoming greater, regulations are more stringent, and unless we build up our abilities in the finest way, testing and trying as we go along, seeing that the parts are fitly joined together, and that we can manage the thing, we shall find the pace at which we have to go too hot for us.

Just because things go at such a pace it is essential we should be equal to the strain. No hurried training or short cuts are going to make us fit for it : the more the strain, the more thorough must be the training to stand it. And not special training only, but general as well. No one is more helpless than the specialist out of his own line : and no one becomes a first-rate specialist who has not been through the mill pretty severely and learned the foundations upon which his specialisation is built up.

In music the same. Many think their principal subject is the only thing to worry about, and are inclined to let the secondary subjects go by default. It is bound to come back on them before they have done. You can't steer your course till you have taken your bearings, and you can't get them without bringing into consideration all sorts of dependencies and other things. You must take every opportunity of verifying your position. The person who thinks that first-rate performance on the piano has no relation or dependence on paper work, or paper work on aural training, or sight reading on harmony, will find, some day that it is only in their related direction lie safety, success and satisfaction.

We wind ourselves up very high, and then perhaps let the machine down very low. If only we could preserve a steady pressure things would be easier and work probably more effective.



When life is terribly busy, the vacant moments by contrast may let us down, for the rebound is all the greater. We are inclined to live between two extremes of bustle and vacuity. And I think we are even in some danger of mistaking the bustle of work for the work itself. Some people's lives are taken up with being so busy about things that they have no time to do things themselves, and get so hot over thinking and planning that they mistake it for the doing. To see what is essential and what is not, to stick to the essential and not be distracted by the unimportant things, needs a lot of experience and guidance and character; to be able to adapt ourselves to our surroundings quickly, and without friction, is an accomplishment well worth cultivating: this is especially so when our work necessitates switching off from one thing to another; and doing so without loss of energy, without loss of time. The newness of one's environment is sometimes difficult to get used to, but the person who can most quickly get his orientation in new circumstances gets most quickly forward. Modern life obviously requires the power of quick adjustment: our attention and interest are attacked on all sides by sounds and sights and experiences, and it is harder to keep one's attention set upon any particular job now than it used to be. Our minds are filled with a thousand impressions a day, and we have no time to sift them, correlate them, or get any order into them, and we go to bed muddled. Some things among them matter, others don't, and if only we can get some order among them instead of carrying them about like a rag-bag out of which we may hope one day to find something useful, we should be happier. To get rid of things we do not really want, requires a lot of determination: to destroy a letter which has some vague romance about it, or an old garment, is to some people like extracting a tooth.

The peace of mind which comes from the proper use of the waste paper basket cannot be assessed. The joy of a letter that has been destroyed is only exceeded by that of one that has been answered. The knowledge of what to keep and what to throw away only comes with the bitter experience of many mistakes, and I doubt if it can ever be thoroughly learned. The world is filled with Marthas and Marys (they are not all women). Martha was cumbered about much serving, and had probably a pretty miserable time at home. Mary cared for none of these things, and probably was a bit of a nuisance in the house. We want a judicious mixture of the two—the ability and the care of service, with the enjoyment that comes from doing it without being obsessed or overcome by it.

Of course one can enjoy doing a thing quite a lot, and not be worried whether it is being done well or not, supposing that the actual occupation satisfies the mind to some extent, but there can be no real joy or exultation unless there are enlightenment and understanding behind it all. If we are well equipped and trained on right lines, we can fall into line easily without effort, grasp the opportunities which lie all around us: an opportunity is only grasped if the person in question is also to collar it without upsetting his apple cart on its ordained journey. You know how difficult it is to remember anything told you while your mind is occupied with something else, or to write a letter when someone is talking in the room, or to listen to a rehearsal while gossiping with a friend. We can only get good out of anything when we are disposed to look for it, and to find it then, and that is why we rarely see anything nice in people we dislike or anything bad in those we like. To make the best of our opportunities we must be able to link them without disturbance, and this requires that we must have our mind in pretty good order. To cumber our mind is even worse than to cumber our bodies. You can at least lose or destroy or pawn your luggage, but you have to live at close quarters with your mind. It can be an uncomfortable bedfellow or an attractive companion.

One thought must lie very near our hearts to-day in the College, and that is, we realise more than we can possibly express the loss of our old friend, Charles Wood. What the College owes him, it is impossible to assess. What he gave the world, both here and at Cambridge, as a composer and teacher during a period of 37 years, has made a profound impression on the musical life of this country. He was a real genius, endowed with superior musical gifts, tempered with a rapier wit and a most genial humour. He loved his pupils as they all loved him, and he produced a school of young musicians which stands in high repute to-day. He was one of the first scholars of the R.C.M., one of its most distinguished professors, the first musician to be given a Fellowship for music in any University, and finally Professor of Music in his own University of Cambridge. His life was filled with fine work done in the quiet way that was so characteristic of him, and his friends rejoiced in him, and knew him for a leader, honoured him as such, and loved him for himself.

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DR. CHARLES WOOD



## The Late Dr. Charles Wood

### An Appreciation by a Friend

In May, 1883, there arrived at a house in Pembroke Road, Earl's Court, eight male scholars of the newly-opened Royal College of Music. Among them was a fair, tidy-looking youth, not quite seventeen years of age, named Charles Wood. His appearance was undistinguished : a slight figure, a face with no striking feature, an unobtrusive, though neat style of dress.

The eight scholars settled down, some to work, some not to work. It soon became evident that Charles Wood was a very wonderful fellow. His knowledge, even then, was amazing. He could do any kind of counterpoint with the greatest ease. Fugues, Madrigals (he wrote a beautiful one when he was only seventeen), complicated exercises in eight parts for Double Choir, gave him no trouble at all. He did them with as little apparent effort as one uses in writing a postcard to order coals. And he worked steadily, regularly, intelligently. He studied composition with Stanford, pianoforte with Franklin Taylor, counterpoint and harmony with Bridge, and the French horn with Mann, who was then the foremost hand-horn player of his day.

He took great pains with his composition. A hatred of bad workmanship and flippancy of style, which remained with him and grew upon him all his life, caused him to beware of a tremendous natural facility which, though it would early have enabled him to write reams of plausible and effective music, would, he felt, only have expressed the surface of his thoughts. One could hear him pounding away at the pianoforte, trying to get the perfect shape of an elusive subject. He always said there was no use in going on with a work till the subject was good. Later in life he rarely used the pianoforte for purposes of composition. But in those days he played, or sang, or did both together, day after day till he got his subject right. After that he seemed to go on with more ease, but always with the same scrupulous striving after the best he could do. But he was always troubled by the noises around him. With him in the house were two pianists, two violinists, two singers and another composer. They could all hear each other working. The result was pandemonium. After staying a year in Pembroke Road he was moved to North End Road, West Kensington, where, however, similar conditions prevailed. He was moved again to a house in Aynhoe Road, Brook Green, where he spent the rest of his student life alone and in peace. It should be said that

maintenance scholars were, at that time, put into certain appointed boarding-houses. His removal to Aynhoe Road was a favour provided to meet his special case. As a student he wrote a String Quartet, a Violin Sonata, a 'Cello Suite, two Overtures, two Cantatas, a Pianoforte Concerto, a Septet, many Songs and Part-songs, and much besides.

He was a delightful person to live with in those student days. Beneath his almost commonplace exterior he had an instinctive sociability and a riotous sense of humour. His humour took the form of persistent and sometimes wild punning, but he also had an eye for the comic in everything around him. When he saw, or said, anything that amused him, his face became one large, fascinating grin, compelling co-operation. He liked a joke better than anything in the world. He sometimes had an inexplicable spasm of quiet chuckling. Some thought, something he had seen or heard, had seized him, and he had to have his laugh out. He could not say why, or if he tried to explain, his explanation often failed to reveal anything imperceptibly funny. But one laughed with him all the same—the look in his eyes, his own obvious enjoyment were irresistible. One little joke he played on a small fellow-lodger in Pembroke Road, who, at the early age of fourteen, had begun to smoke too many cigarettes. Wood asked the boy if he had ever smoked a cigar. The boy said no, he never had. "All right," said Wood, "I will buy you one if you will promise to smoke it." The promise was given. Wood then went out and bought the biggest, blackest, most poisonous cigar he could get for 1½d., and the boy was, of course, very ill before he had smoked half of it. Also, he was cured of the habit of smoking, at any rate for some time. Wood was at that time no smoker, but one of the elder scholars was, and this elder scholar received much tribute of discarded cigarettes, not only from the small boy in question, but also from two other small boys who had been much impressed by the effect of the cigar.

Musical jokes also had great attraction for him. He would sit at the pianoforte and make a rhymed advertisement for So-and-so's Anchor Brand Cotton fit to the tune of the "Death of Nelson"; or improvise a mock sentimental ballad to "It was a summer's evening, Old Kaspar's work was done," or a canon to the words of "Old Mother Hubbard," or a grandiose choral entry in imitation of the theme of "When other lips"—a most impressive achievement in burlesque. He liked to play tricks with popular tunes. He made an extraordinarily comic ending to the "British Grenadiers," by expanding the last line to about five times its right length. All these things, done in fun, were really only an illustration of the



amazing power he had of seeing the possibilities latent in musical material. His imagination worked with singular quickness in that way. Once he had got a subject, either his own or another's, he could try all sorts of ways of testing it—little bits to be taken out of it, little offshoots, little rhythmical variations.

Of course Stanford soon became aware that he had a remarkable pupil, and through Stanford, Grove (Sir George Grove), who was then Director of the College, and who was writing his book, afterwards famous, about Beethoven's Symphonies. Confessedly he had but little technical knowledge of music. It was his habit to avoid pitfalls by asking advice from experts. He took to Wood at once, seeing in him qualities which were indeed rare in one so young. For Wood's talent was something far beyond that of the ordinary gifted student. He had facility, but he tempered it with prudence. He would be as vigorous as you please, but he never became wild. He could be romantic, but he could not be sloppy. His music had dignity, a trend towards nobility of style—the last gift of the young student. And he loved Beethoven; he did not merely say he loved him—he really loved him. How he came to understand such things as the late quartets and sonatas, tucked away as he had been in the town of Armagh, is a mystery. But it is a fact that he browsed on these works at the age of sixteen, and knew and appreciated them thoroughly. Nothing could have been better calculated to win the heart of such a Beethoven enthusiast as Grove. But he also saw in Wood a good sense, an amazing shrewdness, a natural veracity, which led him to step down from his Director's pinnacle, and frankly to learn what Wood could teach him about Beethoven. In return he had much to teach Wood, and was probably, in fact, the chief influence in Wood's student life. He had the qualities which were most likely to act for good in a temperament like Wood's: an outspoken, unchecked enthusiasm for all things artistic, mixed up with the boisterous humanitarianism of the Victorians, shouting aloud the splendour of Wordsworth, Coleridge, Dickens, Thackeray, Newman, and even Tennyson, regarding work and art as man's crown of glory, he voiced the feelings which Wood, with his almost uncanny young reticence, felt, but would not, or could not, express aloud. But the influence stuck. His shrewd mind never accepted Tennyson as amongst the greatest, but Wordsworth, Coleridge and, above all, Dickens stayed in his affection.

To summarise: as a student he showed a quick power, which made him influence rather than influenced, a sagacity not confined to music, but capable of seeing at once the weak or strong point in any proposition;

a modesty, almost irritating, when we remembered his ability ; a knowledge even then profound ; a very human liking for companionship ; and a remarkable sense of humour. This is not a record of his life, the events of which were few and simple. He went to Cambridge, and divided his time between that University and the College. He became a great teacher, and continued to influence others rather than let himself be influenced—not through any stupid, conscious fixity of thought or purpose, but because his nature was essentially simple and fundamental. He saw what he saw. If others saw differently the fact left him unmoved. His mind, though artistically sensitive and imaginative, was essentially practical. Philosophies, speculations, metaphysics, religious or political discussions bored him. He seemed to think them not worth while—a waste of time and energy, a departure from the true business of life, which was to look at the life around you, and make it profitable. This trait was very noticeable in him. He once went to Italy. He knew very little about painting, and not much about architecture. Therefore, it never occurred to him to rhapsodise over the beauties of Botticelli's colouring or the wonderful lines of Giotto's Tower. Even the mountains and lakes hardly moved him to comment. They were there, and they were beautiful, and that was enough. But the antics of a lizard in a river-bed, the curl of an Italian's moustache, the thousand quaint characteristics in the people which he, with his eye for the comic, could see where another could see nothing, the oysters and wine at Baia, with Mount Avernus in the background, and the thought that this was Horace's country ; the effect of a red parasol on the floor of the Coliseum on a brilliant day ; the persistency of the beggars ; such things as these filled him with delight. It was the same when he was travelling in England. He never read in a train. Looking through the carriage window, he never seemed to tire of what he saw—something unusual in the attitude of a cow or a sheep, a corn-field that was not quite what a corn-field generally is ; none but himself could tell what it was that kept his absorbed attention. All this was of a piece with one of his most curious and, at times, disconcerting qualities. He had a habit of seeing something that you yourself did not see, and it was generally of vital importance. You might, for instance, think you had so worded a syllabus so that it was beyond misconstruing. He would be sure to find some word or expression that was quite ambiguous. Or, in a piece of music, he would find out fatal defects where you had seen none. He did this without thought. It was a part of that natural sagacity, which made

him one of the finest of teachers, and which gave him, in his own work, such a sureness of touch.

When he went to Cambridge many of his London friends lost sight of him. He used to come up to London three times a week, and, after consuming a hasty luncheon, sit in a certain corner of the Common Room at the College. He was generally in a hurry. His pupils had to be fitted in and his Cambridge train caught. But it was evident that his knowledge, remarkable in youth, had grown into something positively uncanny. He was a sort of Appeal Court. "If you want to know anything ask Wood," became a kind of slogan. Ought there to be a mordent over the third note of the 67th bar of the 49th Fugue of Bach? Or was it a shake? Wood would know. Did Beethoven ever have mumps? Wood would be sure to know that, and also when he caught it and how long it lasted. Did the Barbadoes ever export potatoes? Had the population of the Caucasus grown since the last Census? Any quaint item of knowledge was more than likely to be in his possession. Everybody consulted him—Grove, Parry, Sir Hugh Allen, Composers, Conductors, Performers, Secretaries, everybody. His loss is like losing the only existing copy of a book of reference.

His sense of humour also grew with his years. Everybody who met him will remember some joke of his. Perhaps his most famous pun was his reply, made when the Irish trouble was at its worst, to the question, "What Examiners can the Associated Board send to Ireland?" Quite spontaneously, without a moment's hesitation, he answered, "Obviously Shinn and Fanning." Some of his puns were not so good. In fact, to be frank, they were very bad! But he enjoyed them so much himself, that one was forced to laugh with him. For instance, once when an Associated Board candidate was playing a very dry Sarabande, he whispered to his colleague, "it ought to be called a Saharabande." That was atrocious; but his face wrinkled with enjoyment, and one laughed. He had a memory for fun. He probably knew by heart everything that the great comic characters of Dickens ever said. Mrs. Gamp, Pecksniff, Pickwick, lived inside him, as it were—they had become incorporate with him. If he could find a fellow Dickens enthusiast, he would be almost ecstatically happy in merely playing a game of quotation-capping for as long as you liked. This side of his nature—his love of mirth, difficult to define in all its vitality and abandonment—was a factor of the greatest importance in arriving at an appreciation of his character. He could never be gloomy for long, even when illness began to weigh him down. It was well that it



was so. His later days would have been dreary indeed but for this grate of humour.

The modesty noticeable in the youth remained with him, and developed into an unconquerable shyness. He did not care to make new acquaintances, and he dreaded the responsibility of publicity unnecessarily, for his natural, simple, and almost childish, appealing charm of manner at once endeared him to his audience on public occasions. When he was made Professor of Music at Cambridge University his friends determined to give him a dinner in honour of the event. Unwisely they told him about it some time before. Wood was a miserable man for weeks, wondering what he would say in the speech he knew he would be expected to make, wondering whether they would like what he said, wondering whether he would break down. He lost his sleep, he got pale with worry, yet when the time came, he poured out a long, unhesitating flood of happy reminiscence and humorous comment, which fascinated his hearers. He said just the right thing, and said it extraordinarily well. This was characteristic, too. He always, in his work, did the right thing. When the present College building was opened, Swinburne wrote an Ode for the occasion, and the musical setting of it was put out to competition amongst the College students. Wood won the competition, because he thought of what material he would have at his disposal. The College chorus was rich in female voices and poor in male voices. There were excellent violinists in the orchestra. Wood, therefore, wrote most of his Ode for Female Chorus, and was careful to write a Violin Solo in the score; and when he wrote his little Opera of "Pickwick" he was wise enough to find out in advance what instruments he could use in his orchestra, and wrote accordingly—a charming score.

Though he was reticent in the making of new acquaintances, Wood clung to his old friends, and in the intimacy of friendship one felt for him an affection beyond the power of verbal expression. He had no meanness in him, no arrogance—he hated arrogance, self-satisfaction, ostentation above everything. He would, as it were, throw himself upon you, confident in your esteem and in your liking for him. He fell in with you, never doubted you, never sought to get an advantage over you—never thought of it. In the simplicity of his nature he was like a child. There was, in fact, something almost pathetically moving about his regard for children and animals: something of the child in him, something unspoilt, unsophisticated. His knowledge, his wisdom, his ability were never thrust upon you. He was just a dear friend, to whom you could tell your

troubles, your hopes, your difficulties, sure of his sympathy. Naturally, he compelled affection. He would do anything for you, and he showed a touching gratitude for any little thing you could do for him. In his talk he liked to share memories with you, and he was full of interesting anecdotes about people he had known. Books were his joy, but the consciously emotional, or deliberately rhetorical, or blatantly assertive style of book gave him no pleasure. He loved Dickens, Boswell, Mrs. Gaskell's "Cranford," some of the Elizabethan Poets, Wordsworth, Coleridge, and almost everything, even of a lower order, that was comic. In music, he thought Beethoven at his best the greatest of all composers, though at his worst he was worse than anybody. Handel was high in his affection. Bach he admired, and venerated without loving him. He thought Haydn a greater man than Mozart because he was always "up to something"—always trying to extend his own powers. Schumann, in comparison with other great composers, he did not much care for. For Schubert he had the warmest regard, and said that his C major Symphony was still the finest Symphony since Beethoven. Brahms he thought magnificent at his best, but given to dryness at times. He liked the Wagner of "The Walküre" and the first two Acts of "Siegfried" better than the later Wagner. Contemporary experimentalists he frankly did not care for. Their idioms grated on him. He could not think or feel like that, but he could tell the difference between what was good and what was bad even in styles that were strange and unsympathetic to him.

In Wood the world has lost a lovable, upright, admirable personality. It is difficult for anyone who knew him intimately to form an estimate of his value as a composer. He was *he*; and what he was as a friend was much more immediately significant than what he might be to the world at large. That he was a great teacher there can be no doubt. England is full of his pupils, all imbued with that hatred of bad workmanship and false style which was in him an inevitable instinct. That he was an important composer, historically equally significant with Parry and Stanford, will almost certainly be shown by time. The bulk of his work was much larger than is generally supposed. His songs are among the very best England has produced. His works for Chorus and Orchestra, his Chamber music, his Church music, his Part-songs are all touched with the same purity and clarity of style. His fame as a teacher always rather obscured his standing as a composer. The College may well be proud of him, for in him it fostered and held a man whose name will undoubtedly live in musical history as one of the great musical guides and creators of his period.

## Ernest Palmer Opera Study Fund

The following performances took place in the Opera Theatre during the Summer Term :—

ON THURSDAY, MAY 27th, at 3 p.m. and 8-15 p.m.

Private performances of :

"The Shepherds of the Delectable Mountains," a pastorate episode by R. Vaughan-Williams. Conductor : Mr. Adrian C. Boulton. Produced by Mr. Johnstone Douglas.

### Characters .

Voice of a Bird ... ..	BERTHA STEVENTON
A Pilgrim ... ..	MR. CUTHBERT SMITH
A Celestial Messenger ... ..	MR. STEUART WILSON
Three Shepherds ... ..	TREFOR JONES
	MR. ARTHUR CRANMER
	MR. SUMNER AUSTIN
A Celestial Choir	

The text was an adaptation, by the Composer, of a Scene from Bunyan's "Pilgrim's Progress," supplemented by scriptural and other cognate matter.

The curtain rose on three Shepherds singing some sentences from the Psalms ; a Pilgrim enters inquiring the way to the Celestial City and is invited to rest awhile in the Delectable Mountains. The Voice of a Bird is heard singing the Twenty-third Psalm, "The Lord is my Shepherd" ; at its close, a Celestial Messenger enters, ceremonially pierces the Pilgrim's heart with the "arrow with the point sharpened by love," and departs with him. The Pilgrim's voice is heard crying out as he sinks in the deep waters, the Shepherds fall on their knees and pray for him ; then, in the far distance, celestial music proclaims that the Pilgrim's quest is accomplished.

"The Gentleman Dancing Master," a Ballet founded on Wycherley's Comedy, by F. R. Harris, and adapted to music by Purcell. Conductor : Mr. Guy Warrack. Produced by Miss Penelope Spencer.

### Characters :

Mr. Gerrard ... ..	*EDWARD BRADBY
(A young gentleman of the town)	
Mr. Paris, ... ..	{ RICHARD AUSTIN (afternoon)
or Monsieur de Paris	{ SYLVIA SEWELL (evening)
(A vain coxcomb, and rich city heir, newly returned from France, and mightily affected with the French fashions)	
Mr. John Formal, or Don Diego ... ..	*JOHN MAUD
(Uncle to Paris, a wealthy old Spanish merchant, newly returned home, much affected with the habits and customs of Spain)	
A Little Blackamore ... ..	{ NELLIE MEYRAT (afternoon)
	{ EVELYN BISSETT (evening)
A Parson ... ..	*PENDEREL MOON
Hippolita (Formal's daughter) ... ..	JOYCE MANSELL
Mrs. Caution ... ..	*CHRISTOPHER HAWKES
(Formal's sister, an impertinent, precise old woman)	
Prue (Hippolita's maid) ... ..	RITA ODOLI
Mrs. Flirt (a woman of the town) ... ..	ELISABETH AVELING

\* Members of New College, Oxford



*Guests :*

Marion Baxendale,    Nora Gayer,    Ruth McKechney,  
Cecily Muir,        Monica Sweeney

*Scene :* London—A Room in Formal's House

Hippolita is secretly courted by Gerrard and, abetted by Prue, prepares to elope with him before her father's return from Spain. Meanwhile Mrs. Caution has arranged for her a marriage with Paris, and has fixed the betrothal for the day of Formal's arrival.

While Gerrard and Hippolita are making their final preparations, Formal suddenly returns. Prue hastily persuades Gerrard to pose as a dancing-master, and when Formal enters, the lover is apparently giving Hippolita her lesson.

Though Mrs. Caution is suspicious, Formal is deceived, and bids "the dancing-master" continue. In order to conceal his inability to play, Gerrard is forced to break the strings of his fiddle and goes out to purchase a new set.

During Gerrard's absence, Paris is introduced to Formal. His French affectations are unwelcome to his uncle, and the arrival of Mrs. Flirt, who claims Paris as her lover, makes Formal unwilling to accept him as a son-in-law.

On Gerrard's return, Prue smuggles the lovers into a room and the Parson solemnizes their betrothal. An appeal to Formal gains his consent to the marriage of Hippolita and Gerrard, while the discomfited Paris is carried off by Mrs. Flirt. The rest of the company call in their neighbours to celebrate the betrothal with music and dancing.

"Coffee and Cupid," an Operetta arranged from the "Coffee Cantata," with additions, and translated by C. Sandford Terry (Bach).  
Conductor : Dr. W. H. Harris. Produced by Mr. Steuart Wilson.

*Characters :*

Lieschen (Schlendrian's daughter)	BERTHA STEVENTON
Hans (her lover) ... ..	MR. STEUART WILSON
Schlendrian ... ..	MR. SUMNER AUSTIN
"Chorus" ... ..	TREFFOR JONES

*Dancers :*

Elisabeth Aveling,    Marion Baxendale,    Nora Gayer,    Ruth McKechney,  
Joyce Mansell,    Cecily Muir,    Rita Odoli,    Sylvia Sewell

*Guests :*

Margaret Abbey, Doris Arscott, Doris Banner, Ruby Boughton, Gwendolen Bray, Winifred Burton, Eleanor Caffrey, Carys Davies, Elizabeth de la Porte, Muriel Green, Fredericka Hartnell, Avice Hornidge, Mrs. G. Howe, Ursula Jones, Greta Pybus, Robin Rate, Margaret Rees, Edith Robinson, Dorothy Rowland, Marion Williams  
John Andrews, Emyln Bebb, Edward Burry, Harold Denton, Charles Draper, John Mottershead, Crawford McNair, Frederic Westcott, Edgar Williams

*Notary :* Wilfred Kealey

*Maid-servant :* Monica Sweeney

*Page :* Evelyn Bissett

This operetta satirized the craze for coffee-drinking. Schlendrian, an old fogey, forbids his daughter, Lieschen, to marry until she has given up the injurious habit. She, however, foils him by refusing to accept any suitor who will not allow her to have her coffee.

Professor Sanford Terry has utilised Bach's "Kaffee-Cantate" and numbers from the "Peasant Cantata" and other cantatas. He has also introduced a Ballet (Two Gavottes, Sarabande and Gigue) from Bach's instrumental works, and a new character, Hans (Lieschen's lover).

Stage Manager : MR. JOHN GORDON

The Costumes in "The Gentleman Dancing Master" by  
MESSRS. L. and H. NATHAN                      Wigs by BERT

Original Georgian Dresses in "Coffee and Cupid" kindly lent by  
MRS. R. B. GOTCH, HON. R.C.M.

NOTES.—These works had been performed by the same cast at the Heather Festival at Oxford, May 3rd to May 8th, in commemoration of the Tercentenary of the Heather Chair of Music in the University of Oxford. The performers were Students of the Royal College of Music, with the kind assistance of Messrs. Johnstone Douglas, Steuart Wilson, Arthur Cranmer and Sumner Austin, and Members of New College, Oxford. On May 27th Mr. Johnstone Douglas was indisposed and Mr. Cuthbert Smith kindly consented to take his place in "The Shepherds of the Delectable Mountains."

ON SATURDAY, MAY 29th 1926, at 8-15 p.m.

A private performance of one act Operas :

"At the Boar's Head" (a Shakespearean Interlude in one act).

*Characters :*

Falstaff	...	...	...	...	STANLEY R. MAHER
Prince Hal	...	...	...	...	JOHN WARD
Poins	...	...	...	...	W. N. HAMPSON
Bardolph	...	...	...	...	J. A. TEBBS
Peto	...	...	...	...	R. S. FALCONER
Gadshill	...	...	...	...	WALTER L. IRVINE
Pistol	...	...	...	...	JAMES T. WILLIAMS
Pistol's Companions	...	...	...	...	G. R. HILL, N. SUCKLING
Hostess (Dame Quickly)	...	...	...	...	ELEANOR CHARTER
Doll Tearsheet	...	...	...	...	NELLIE HOWARD
A Drawer	...	...	...	...	F. WILKINSON
Soldiers (unseen)	...	...	...	...	

The Scene is laid in an upper room of  
the Boar's Head Tavern, Eastcheap

The opening scene is taken from the first part of Shakespeare's "King Henry IV." Falstaff has just returned from the adventure at Gadshill, where, having robbed a party of travellers, he is in turn set upon and deprived of his booty by the Prince and Poins, whom, in the dark, he has failed to recognise. He proceeds to narrate the exploit, with sundry embellishments . . . There follows the "play" scene, in which Falstaff impersonates, first the King and then the Prince . . . The conclusion is taken from the second part of "King Henry IV."

Chamber Opera—"Savitri" (an episode from the Mahabharata).

*Characters :*

Satyavan (a woodman)	...	...	...	...	GEOFFREY DAMS
Savitri (his wife)	...	...	...	...	ISABEL I'ANSON
Death	...	...	...	...	GEORGE HILL



*The Voices :*

Misses Gladys Foster, Nancy Hogarth, Marie Patterson, Beatrice Pinnock, Hilda Ashmore ; Mrs. Nellie Howard, Mrs. Cearn Owen, Mrs. Leyland Cutts

*Scene : A wood at evening*

Savitri hears the voice of Death announcing that he comes to claim her husband Satyavan. The latter enters, his day's work being over. He notices her distress, and tells her that she is under the influence of Maya, the goddess of illusion, who permeates all external nature.

Savitri replies that she has passed beyond the power of Maya, and with increasing terror she realises the approach of the unseen foe ; whereupon Satyavan seizes his axe and defies the intruder, but as Death draws near he falls insensible.

Death enters, and in response to Savitri's homage, offers to grant her a boon, on condition that she asks nothing on behalf of Satyavan.

She asks for life in its fulness, and in a long impassioned appeal she tells of all that it means to her. Death grants the boon ; whereupon she declares that complete life is impossible to her without husband and children, that whereas she must enter Death's portals alone and desolate, the gate of her life can only be opened by Satyavan.

Again Death yields to her. Satyavan revives and tells how, under the influence of Maya, he has dreamed of a menacing stranger, but Savitri replies that one of the Holy Ones has visited and blessed her.

Also a Ballet, based on "St. Paul's Suite," by Gustav Holst.

*Characters :*

First Lady ...	...	...	...	...	ALFREDA SPINK
Second Lady ...	...	...	...	...	PAULA COLLINSON
A Gentleman ...	...	...	...	...	FREDERICK WILKINSON
CUPID ...	...	...	...	...	BILLY HAY

Performed by Members of the Sandon Studios Society of Liverpool.  
Conductor : Dr. Malcolm Sargent. Produced by Mr. Frederick Wilkinson.

Musical Director of the Sandon Studios Society : Dr. James E. Wallace. Décor by Carl Thomson. Costumes made by Mrs. Anderson.

ON THURSDAY, JUNE 13th, 1926, at 3 p.m. and 8 p.m.

Two private performances of "Orpheus," a Story in Music, by Claudio Monteverde.

From a new edition of the Score made by J. A. Westrupp (Balliol) from the 1615 edition in the Bodleian Library, with a new realisation of the "basso continuo," by Dr. William H. Harris (New College). The English translation by R. L. Stuart (Corpus Christi College).

Performed by Members of the Oxford University Opera Club (by permission of the Vice-Chancellor of Oxford University). Conductor : Dr. William H. Harris. Producer : Mr. W. Nugent Monck.

Committee of Management for this Opera: R. L. Stuart (C.C.C.), Manager; A. P. L. Gordon (B.N.C.), Stage Manager; G. A. B. Hughes (C.C.C.), Orchestral Secretary; C. J. P. Hudson (Wadham), Property Master; R. Snell (Worcester), Assistant Manager; Miss Denne Parker, Wardrobe Mistress; Ballet and Dresses designed by Michael Martin-Harvey (Ch. Ch.).

As far as possible Mr. W. Nugent Monck's intentions for the production at Oxford last December were carried out.

The Orchestra was composed of players from Oxford, assisted by London professional players.

#### PROGRAMME

A Toccata is played three times

#### PROLOGUE

Music ... .. DENNE PARKER

#### ACT I—The Glades of Thrace

First Shepherd	...	...	R. L. STUART (C.C.C.)
A Nymph	...	...	MARIE HOWES
Second Shepherd	...	...	DOROTHY ALLEN
Orpheus	...	...	SUMNER AUSTIN (St. John's)
Eurydice	...	...	BERTHA PHILIPS

#### Ballet:

Michael Martin-Harvey (Ch. Ch.), Olive Bates, Rosalie Colegrove

#### Chorus of Nymphs and Shepherds:

Sopranos: H. Halls Badcock, M. C. Dennis, D. M. Howard,  
M. Steventon, Mrs. Swift  
Contraltos: Joan del Re, K. Alden, M. Burrows, Mrs. Frith  
Tenors: C. F. C. Hawkes (New College), C. M. Ker (Hertford),  
R. Snell (Worcester), S. C. Evernden (Univ.)  
Basses: W. W. R. Clotworthy (St. Edmund Hall), B. Lund  
Yates (Oriel), H. Paige Hudson (New College),  
C. I. Hutton (C.C.C.)

#### ACT II—Same as Act I

Orpheus	...	...	SUMNER AUSTIN (St. John's)
First Shepherd	...	...	R. L. STUART (C.C.C.)
Third Shepherd	...	...	S. C. EVERNDEN (Univ.)
A Messenger	...	...	DENNE PARKER

#### Ballet of Woodland Spirits:

Michael Martin-Harvey (Ch. Ch.), Olive Bates, Rosalie Colegrove

#### Mourners:

Michael Martin-Harvey (Ch. Ch.), Olive Bates, Rosalie Colegrove

#### Pall Bearer:

R. Dawson-Walker (C.C.C.)

#### Chorus of Nymphs and Shepherds (as in Act I)

#### ACT III—The Shores of the River Styx

Orpheus	...	...	SUMNER AUSTIN (St. John's)
Hope	...	...	MARIE HOWES
Charon	...	W. W. R. CLOTWORTHY (St. Edmund Hall)	



*Ballet of the Spirits of the Unburied :*

Michael Martin-Harvey (Ch. Ch.), Olive Bates,  
Rosalie Colegrove, Joan del Re, Enid Galpin

*Chorus of Unseen Spirits*

## ACT IV—Hades

Orpheus ... ..	SUMNER AUSTIN (St. John's)
Proserpine ... ..	DENNE PARKER
Pluto ... ..	R. LUND YATES (Oriol)
First Spirit ... ..	R. SNELL (Worcester)
Second Spirit ... ..	S. C. EVERNDEN (Univ.)
Eurydice ... ..	BERTHA PHILIPS
Third Spirit ... ..	C. I. HUTTON (C.C.C.)

*Ballet of Infernal Spirits :*

Michael Martin-Harvey (Ch. Ch.), Olive Bates, Rosalie Colegrove,  
Enid Galpin, Joan del Re, D. H. M. Carter (Oriol),  
R. H. Dawson-Walker (C.C.C.), C. F. C. Hawkes (New College)

*Chorus of Infernal Spirits*

## ACT V.—The Glades of Thrace

Orpheus ... ..	SUMNER AUSTIN (St. John's)
Apollo ... ..	H. A. HOWARTH (New College)

*Chorus of Nymphs and Shepherds*

A Moresca will be danced

## In the Opera Theatre

In the Opera Theatre the following private performances were given of "Parsifal" by Richard Wagner (English version by Claude Aveling) : Saturday, 3rd July, 1926, at 8 p.m. (Act I) ; Tuesday, 6th July, 1926, at 8 p.m. (Acts II & III) ; and Saturday, 10th July, 1926, at 8 p.m. (Act I) ; Tuesday, 13th July, 1926, at 8 p.m. (Acts II and III).

Conductors : Mr. H. Grünebaum (July 3rd and 6th), Mr. Adrian C. Boult (July 10th and 13th).

Produced under the direction of Mr. Cairns James.

**" Parsifal "***Characters :*

Amfortas ... ..	H. LEYLAND-WHITE,	KARL MELENE
	(July 3rd & 6th)	(July 10th & 13th)
Titirel ... ..	...	PHILIP WARDE
Gurnemanz ... ..	...	JOHN ANDREWS
Parsifal ... ..	...	TREFOR JONES
Klingsor ... ..	CHARLES DRAPER,	PHILIP WARDE
	(July 3rd & 6th)	(July 10th & 13th)
Kundry ... ..	ODETTE DE FORAS,	CARYS DAVIES
	(July 3rd & 6th)	(July 10th & 13th)
First Knight ... ..	...	A. ROBERT POOLE
Second Knight ... ..	...	HAROLD DENTON

*Esquires :*

DOROTHY ROWLAND, GRETA PYBUS, WILLIAM HERBERT, ROBERT GWYNNE

*Flower Maidens :**Solos :**Group I—*

BETTY BAKENDALE, DINAH DAVIES, NELLIE MEYRAT

*Group II—*

VERA GILMAN, DOROTHY AUGOOD, MABEL RITCHIE

*Chorus :*

M. Doreen Abbey, Joan Barton, Doris Banner, Ruby Boughton, Lilian Braithwaite, Eleanor Caffrey, Margaret Coates, Hilda Dobbs, Marjorie Haviland, Dorothy Horne, Olive Howells, Gladys Knight, Winifred Lawes, Margherita McCubbin, Muriel McDowell, Ruby McGilchrist, Lois Meads, Rita Odoli, Greta Pybus, Margaret Rees, Enid Roper, Dorothy Rowland, Edith Robinson, Monica Sweeney.

*Knights of the Grail :*

Colin Ashdown, Frederick Bates, Joseph Boddy, K. Cooper, Leslie Dawson, Harold Denton, R. Devereaux, Charles Draper, Harry Gabb, Frederick Hayes, Michael Henry, William Herbert, Alan Johnstone, Iago Lewys, W. Mason, Arthur Mortimer, John Mottershead, Robert Poole, W. Ravenscroft, Joseph Redmond, William Wait, Alexander Willard, Edgar Williams, William Wilson, Charles Wingrove, Charles Yuille-Smith, K. Young.

Grail Bearers : Doris Banner, Edith Robinson

Servers : Vera Gilman, Phyllis Powell, Enid Aston, Florence Fox.

*Scene of the Action :*

ACT I AND ACT III : The Domain and Castle ("Monsalvat") of the Guardians of the Grail.

ACT II : Klingsor's Magic Castle.

(For practical stage requirements the convention of an architectural "fore-stage" was employed throughout)

Stage Manager : H. PROCTER-GREGG

Assistant : ERNEST MANNING

*Musical Staff :*

Chorus Master : STANLEY TAYLOR

EDWARD BURRY, MICHAEL TIPPETT, FREDERIC WESTCOTT,  
JAMES HARRIS, JOHN MOTTERSHEAD

Knights' Dresses and Properties kindly lent by the  
GRAND OPERA SYNDICATE, COVENT GARDEN

The other Dresses designed by MRS. R. B. GOTCH, HON. R.C.M., and made by  
MRS. CLAUDE AVELING and LADY RALEIGH

Wigs by BERT

Scenery painted by JOHN BULL from Models by H. PROCTER-GREGG

Lighting by MICHAEL H. WILSON and J. HUGHES

Also on Wednesday, 14th July, 1926, at 8 p.m. (Act I); Thursday, 15th July, 1926, at 8 p.m. (Acts II and III); and Saturday, 17th July, 1926, at 8 p.m. (Act I); Monday, 19th July, 1926, at 8 p.m. (Acts II and III).

Conductors: Mr. H. Grünebaum (July 14th and 15th) and Mr. Adrian C. Boulton (July 17th and 19th).

Produced under the direction of Mr. Cairns James.

#### "Parsifal"

##### Characters:

Amfortas	...	H. LEYLAND-WHITE, (July 14th & 15th)	KARL MELENE (July 17th & 19th)
Titirel	...	...	PHILIP WARDE
Gurnemanz	...	...	JOHN ANDREWS
Parsifal	...	...	TREFOR JONES
Klingsor	...	CHARLES DRAPER, (July 14th & 15th)	PHILIP WARDE (July 17th & 19th)
Kundry	...	ODETTE DE FORAS, (July 14th & 15th)	CARYS DAVIES (July 17th & 19th)
First Knight	...	...	A. ROBERT POOLE
Second Knight	...	...	HAROLD DENTON

##### Esquires:

DOROTHY ROWLAND, GRETA PYBUS, WILLIAM HERBERT,  
ROBERT GWYNNE, CRAWFORD MCNAIR

Flower Maidens, Chorus, Knights of the Grail, and Grail Bearers  
as in previous caste.

##### Servers:

Vera Gilman, Phyllis Powell, Enid Aston,  
Florence Fox, Monica Sweeney, Nellie Meyrat.

Two private performances were given by the Dramatic Class of "As You Like It" (Shakespeare), with incidental music by Roger Quilter, on Tuesday, 20th July, 1926, at 8-15 p.m., and Thursday, 22nd July, 1926, at 8 p.m. Produced by Mr. Cairns James, Hon. R.C.M.

#### "As You Like It"

##### Characters:

Duke (living in exile)	...	...	...	WILLIAM WILSON
Frederick	...	...	...	JOHN MOTTERSHEAD
(his brother, usurper of his Dominions)	...	...	...	
Amiens (lord attending on the banished Duke)	...	...	...	ROBERT GWYNNE
First Lord	...	...	...	A. ROBERT POOLE
Second Lord	...	...	...	KARL MELENE
Jacques (lord attending on the banished Duke)	...	...	...	PHILIP WARDE
Le Beau	...	MURIEL McDOWELL (July 20th)	MARGARET COATES (July 22nd)	
(a courtier attending on Frederick)	...	...	...	
Charles (a wrestler)	...	...	...	CHARLES DRAPER
Oliver	...	H. LEYLAND-WHITE (son of Sir Rowland de Boys) (July 20th)	JOHN ANDREWS (July 22nd)	
Orlando (son of Sir Rowland de Boys)	...	...	HAROLD DENTON	



Adam (servant to Oliver) ... ..	EDGAR WILLIAMS
Dennis (servant to Oliver) ... ..	MARGARET REES
Touchstone (a clown) ... ..	LESLIE HOLMES
Sir Oliver Martext (a vicar) ... ..	JOHN MOTTERSHEAD
Corin (a shepherd) ... ..	OLIVE HOWELLS
Silvius (a shepherd) ... MARGHERITA McCUBBIN	GLADYS KNIGHT
(July 20th)	(July 22nd)
William (a country fellow in love with Audrey)	CHARLES DRAPER
Rosalind ... ..	GRETA PYBUS MARJORIE HAVILAND
(daughter of the banished Duke) (July 20th)	(July 22nd)
Celia (daughter of Frederick) ... VERA GILMAN	LILY CLIFFORD
(July 20th)	(July 22nd)
Phoebe (a shepherdess) ... CARYS DAVIES	CATHERINE WARNER
(July 20th)	(July 22nd)
Audrey (a country wench) EDITH ROBINSON	GWENDOLEN NELSON
(July 20th)	(July 22nd)
Page ... ..	MONICA SWEENEY
Page ... ..	NELLIE MEYRAT

*Lords and Attendants ; Foresters :*

Dorothy Augood, Winifred Burton, Lily Clifford, Margaret Coates, Gladys Knight, Muriel McDowell, Margherita McCubbin, Margaret Rees, Edith ROBINSON, ENID ROPER, DOROTHY ROWLAND.

ACT I

Scene I : An orchard near Oliver's house

Scene II : A lawn before the Duke's Palace

ACTS II & III

The Forest of Arden

ACTS IV & V

The Forest of Arden

*Stage Managers :*

ERNEST MANNING, FREDERIC WESTCOTT

*Orchestra :*

Violins : GWENDOLEN HIGHAM, BARBARA ENSOR ; Viola : MURIEL HART ;  
'Cello : GETHYN WYKEHAM-GEORGE ; Double Bass : CHARLES CHEESEMAN ;  
Flute : HERBERT EDWARDS ; Clarinet : ARTHUR LEONARD ;  
Horn : GEORGE HOLLEY ; Pianoforte : H. STANLEY TAYLOR.

Conductor : MICHAEL TIPPETT

Dresses arranged by MRS. GOTCH, HON. R.C.M.

Wigs by BERT

The thanks of the College were due to MR. ROGER QUILTER for kind permission to use his Incidental Music

## The R.C.M. Patron's Fund

Mr. Adrian Boult conducted the London Symphony Orchestra at the two Orchestral Rehearsals which took place last term. The details are as follows :—

### 18th June. For Executive Artists.

1. CONCERTO for Violoncello and Orchestra, in A minor ... *Saint-Saëns*
2. ARIA ... "Non più andrai" (*Le Nozze di Figaro*) ... *Mozart*
3. CONCERTO for Violin and Orchestra, in G major, K 216 ... *Mozart*
4. CONCERTO for Pianoforte and Orchestra, No. 3, in D minor—  
Miss RUBY F. WHITE. *S. Rachmaninov*

### 16th July. For Composers.

1. TONE POEM for Orchestra : "Countryside" .. *William J. Fenney*
2. TWO SONGS ...  
  - a. "The Ecstasy" (J. O. C. Pellen).
  - b. "Beauty" (John Masfield).
 PHILIP WARDE.
3. TONE POEM for Orchestra : "Moods" ... *Reginald Redman*
4. SUITE from the Ballet : "Drumstick's Dream" ... *Anthony Collins*

## College Concerts

### Wednesday, June 9 (Chamber)

SONATINA for Violin and Pianoforte,  
in E minor .. *Arthur Benjamin*  
MARY GLADDEN (Exhibitioner).  
MILLCENT SILVER (Scholar).

SONGS .. a. Now sleeps the crimson petal—  
*Roger Quilter*  
b. O vision entrancing .. *Goring Thomas*  
EMLYN BEBB.

SEXTET for Violoncellos .. *Thomas F. Dunhill*  
HELEN JUST, A.R.C.M., THELMA REISS-SMITH, A.R.C.M. (Scholar), FREDA SETTER, A.R.C.M. (Associated Board Exhibitioner), PATIENCE HENN-COLLINS, AUDREY PIGGOTT (Scholar), GETHYN WYKEHAM-GEORGE, A.R.C.M. (Scholar).

SONG .. O del mio dolce ardo .. *Gluck*  
MOLLY BORN.

TRIO for Pianoforte, Violin and Violoncello,  
in B flat, Op. 97 .. *Beethoven*  
HOWARD FERGUSON (Hon. Scholar),  
JACK SEALEY (Scholar),  
THELMA REISS-SMITH, A.R.C.M. (Scholar).

Accompanist—CECIL BELCHER, A.R.C.M.

### Friday, June 11 (Orchestral)

SCENES from "The Rhinegold" .. *Wagner*  
(Prelude, First Scene and Closing Scene)

Woglinde .. AVIS PHILLIPS, A.R.C.M. (Exhibitioner)  
Wellgunde .. WINIFRED BURTON (Exhibitioner).  
FLOSSHILDE .. MARGARET COATES.  
ALBERICH .. PHILIP WARDE (Scholar).

FANTASIA for Pianoforte and Orchestra—  
"Nights in the gardens of Spain" .. *de Falla*  
JOYCE MCGOWN CLARK, A.R.C.M. (Exhibitioner).

VARIATIONS for Violoncello and Orchestra,  
Op. 33 .. *Tchaikovsky*  
GETHYN WYKEHAM-GEORGE, A.R.C.M. (Scholar).

CONCERTO for Pianoforte and Orchestra,  
No. 2, in A major .. *Liszt*  
DORREN CLARK (Scholar).

SYMPHONY No. 8, in F major, Op. 93 .. *Beethoven*

Conductor—MR. ADRIAN C. BOULT.

## Tuesday, June 15 (Choral Class & Second Orchestra)

OVERTURE in D minor .. .. . *Handel*  
(arr. by Edward Elgar)  
Conductor—EDWARD BERRY.

BALLET MUSIC from "The Perfect Fool"—  
*Gustav Holst*

FÊTES (from Nocturnes) .. .. . *Debussy*  
Conductor—GIDEON FAGAN.

RHAPSODY on Ukrainian Themes for Pianoforte  
and Orchestra .. *Liapounow*  
GWENDOLEN BRAY, A.R.C.M. (Exhibitioner).  
Conductor—HUBERT F. CLARKE.

ST. PAUL'S SUITE for String Orchestra—  
*Gustav Holst*

1. Jig. 2. Ostinato.
3. Intermezzo. 4. Final (The Dargason).

Conductors—

1. ROBIN RATE. 2. HERZL LEIKEN.
3. HERZL LEIKEN. 4. MICHAEL TIPPET.

TWO DANCES from the Opera "Prince Igor"—  
*Borodin*  
(with Chorus and Orchestra).

Conductor—DR. MALCOLM SARGENT.

## Thursday, June 17 (Chamber)

QUARTET for Strings in A minor, Op. 51, No. 2—  
*Brahms*  
GWENDOLEN HIGHAM, A.R.C.M. (Exhibitioner),  
BARBARA ENSOR, A.R.C.M.,  
MURIEL HART, A.R.C.M.,  
GETHYNN WYKHAM-GEORGE, A.R.C.M. (Scholar).

SONGS .. .. . *Maude V. White*  
a. So we'll go no more a-roving  
b. The sea hath its pearls

IRENE K. HITCH (Associated Board Exhibitioner).

VIOLONCELLO SOLOS—  
a. Après un rêve .. *Fauré* (arr. by Casals)  
b. Guitarre .. .. . *Moskowski*

OLIVE RICHARDS (Associated Board Exhibitioner).

MÖRIKE LIEDER .. .. . *Hugo Wolf*  
a. Der Genesene an die Hoffnung  
b. Nimmersatte Liebe  
c. Der Tambour

AGNES FOREES.

VOCAL QUARTET .. Hymn to the Virgin .. *Verdi*  
MURIEL NIXON, A.R.C.M., NEELIE MEYKAT  
(Exhibitioner), CARYS DAVIES, MARY BINNS.

PHANTASY TRIO for Pianoforte, Violin  
and Violoncello .. *Frank Bridge*

GWENDOLEN HIGHAM, A.R.C.M. (Exhibitioner),  
FRIDA SETTER (Associated Board Exhibitioner),  
GEOFFREY CORBETT.

## Thursday, July 1 (Chamber)

QUARTET for Strings in D minor, Op. posth.—  
*Schubert*

MAIRIE WILSON, A.R.C.M.,  
JACK ROBINSON (Scholar),  
MARY GLADDEN (Exhibitioner),  
HELEN JUST, A.R.C.M. (Scholar-hip-Exhibitioner).

SONGS .. a. Cloths of Heaven .. *Thos. Dunhill*  
b. The lass with the delicate air .. *Arne*  
ENID THOMPSON.

PIANOFORTE SOLO—  
Sonata in A flat, Op. 110 .. *Beethoven*  
PHYLLIS ARNOTT, A.R.C.M.  
(Associated Board Exhibitioner).

VIOLIN SOLO .. Sonata in E minor .. *Verracini*  
REMO LAURICELLA.

SEXTET for Strings, "Verklärte Nacht," Op. 40—  
*Schönberg*  
JACK SEATLEY (Scholar), LILIA HERMITAGE,  
MARY GLADDEN (Exhibitioner), JOYCE COOK,  
A.R.C.M., HELEN JUST, A.R.C.M. (Scholarship-  
Exhibitioner), AUDREY PIGGOTT (Scholar).

MADRIGALS—  
a. Sister, awake (five parts) .. *Bateson*  
b. Ah, dere heart (five parts) .. *Gibbons*  
c. Cupid in a bed of roses (six parts) .. *Bateson*  
d. Draw on sweet night (six parts) .. *Willbye*  
e. Adieu, sweet Anaryllis (four parts) *Willbye*  
f. Every bush new springing (five parts)—  
*Cavendish*

MAIRIE RITCHIE, A.R.C.M. (Scholarship-Exhibitioner),  
AVIS PHILLIPS, A.R.C.M. (Exhibitioner),  
AGNES FOREES,  
FREDERICK BURTON (Exhibitioner),  
PHILIP WARD (Scholar),  
JOHN ANDREWS (Exhibitioner),

Accompanist—SYBILLA MARSHALL, A.R.C.M.

## Tuesday, July 13 (Second Orchestra)

DEAD MARCH in "Saul" .. .. . *Handel*  
In Memory of CHARLES H. WOOD  
(First Composition Scholar of the College; Fellow,  
and Member of the Board of Professors).

OVERTURE .. "Egmont" .. *Beethoven*  
Conductor—H. STANLEY TAYLOR.

SYMPHONY in D minor .. .. . *César Franck*

SONG .. Depuis le jour (*Louise*) .. *Charpentier*  
THERESA WALTERS (Scholar).  
Conductor—HERZL LEIKEN.

CONCERTO for Pianoforte and Orchestra,  
in D minor .. *Mozart*  
DORIS I. MITCHELL.

- Conductors—
1. Allegro .. EDWARD BERRY.
  2. Romanza .. STEPHEN MOORE.
  3. Rondo .. HOWARD FERGUSON.

OVERTURE .. "Rosamunde" .. *Schubert*  
Conductor—HUBERT F. CLARK.

Conductor—DR. MALCOLM SARGENT.



## Friday, July 16 (Chamber)

TRIO for Pianoforte and Strings, in B flat .. *Schubert*

NORMAN GREENWOOD (Hon. Scholar),  
MARIE WILSON, A.R.C.M.  
HELEN JUST, A.R.C.M. (Scholarship-Exhibitioner).

FOUR QUARTETS for Voices and Pianoforte,  
Op. 97 .. *Brahms*

- a. O charming night  
b. Late autumn  
c. Evensong  
d. Why?

MURIEL NIXON, A.R.C.M., CARYS DAVIES,  
EMLYN BIRD (Scholar), HAROLD S. DENTON  
(Scholar), FREDERIC WESTCOTT.

PIANOFORTE SOLO—

Polonaise Fantaisie, Op. 61 .. *Chopin*

SYBILLA MARSHALL, A.R.C.M.  
(Associated Board Exhibitioner).

SONGS .. .. *Roger Quilter*

- a. To daisies  
b. Now sleeps the crimson petal  
c. Song of the blackbird

PHYLLIS M. EVENS (Scholar).

SEXTET for Violoncellos .. *Thomas F. Dunhill*

HELEN JUST, A.R.C.M. (Scholarship-Exhibitioner),  
THELMA REISS-SMITH, A.R.C.M. (Scholar),  
FREIDA SETTER, A.R.C.M. (Associated Board  
PATIENCE HENN-COLLINS, (Exhibitioner),  
AUDREY PIGGOTT (Scholar),  
GETHYN WYKHAM-GEORGE, A.R.C.M. (Scholar).

Accompanist—SYBILLA MARSHALL, A.R.C.M.  
(Associated Board Exhibitioner).

## Friday, July 23 (Orchestral)

OVERTURE to an Unwritten Opera—  
*Jasper B. Rooper* (Scholar)CONCERTO for Pianoforte and Orchestra,  
in A minor, Op. 54 .. *Schumann*  
NELLIE MCCARTNEY.SCENE .. Salce, salce (*Otello*) .. *Verdi*  
GRETA PYBUS (Scholar).SYMPHONIC POEM for Pianoforte and  
Orchestra "Les Djinns"—*César Franck*  
E. NORMAN GREENWOOD, A.R.C.M. (Hon. Scholar).

VIOLIN SOLOS—

- a. Romance .. .. *Wagner*  
b. Hungarian Dance, in G minor .. *Brahms*  
(Orchestrated by *Eugène Goossens, Jr.*)

AUDREY FORD, A.R.C.M. (Scholar).

FANTASY for String Orchestra, flute and harp—  
*Elizabeth Macconchy* (Student)CONCERTO for Pianoforte and Orchestra, No. 2,  
in B flat, Op. 93 .. *Brahms*

E. KENDAL TAYLOR (Scholar).

Conductor—MR. W. H. REED.

## Informal Concerts

There were five Informal Concerts during the Summer Term. Among the many works performed were the following:—

SONGS (a) Twilight, (b) Beauty, by WINIFRED LAW (Student).

FANTASIA & FUGUE, in C minor, by WILLIAM VEITCH (Student).

SONGS (a) The happy tree, (b) The little waves of Breffny, (c) Slumber song, by GWENDOLEN BRAY (Exhibitioner).

SONGS (a) The Three sisters, (b) Bodmin town, (c) The carrion crow, by DOROTHEA ASPINALL (Scholar).

SONGS (a) The twelve oxen, (b) Sweet mother, Mary mine, (c) The wraggle-taggle gipsies, by PEGGY WHITTINGTON (Student).

SONGS (a) Wishes, (b) To the redbreast, (c) Spring goeth all in white, (d) The city child, by ETHEL M. PEARCE (Student).

The Concert on Wednesday, 14th July, was for Junior Conductors and the Third Orchestra (Mr. W. H. REED).

## Students' Recitals

Recital (No. 40), Friday, 2nd July, by MARY G. SHELLEY, A.R.C.M. (pianoforte), ROSAMUND HEMINGWAY, A.R.C.M. (pianoforte), assisted by THELMA REISS-SMITH, A.R.C.M. (Violoncello). The programme consisted of works for Two Pianofortes—Mozart's Sonata in D major, and Brahms' Variations on a Theme by Haydn, Bach Concerto for Two Pianos and String Quartet in C major, and Violoncello Solos.

Recital (No. 41), Thursday, 8th July, by HELEN JUST, A.R.C.M. (Violoncello), assisted by NORMAN GREENWOOD (Pianoforte). The programme consisted of works by Bach, Valentine, Vivaldi, Florent Schmitt, Gabriel Fauré, and Dohnányi.

Recital (No. 42), Wednesday, 21st July, by JOHN BISHOP (Pianoforte). The programme consisted of works by Rameau-Godowsky, Leonardo Leo, Bach, Brahms, Chopin, Debussy, Rachmaninov, and Scriabine. At this Recital there was also performed a Fantasia for String Quartet by EDWIN BENBOW (Scholar).

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## The R.C.M. Union

The Union had but one social event during the Midsummer Term, but as that was the Annual "At Home," on 24th June, there was at least the opportunity for all members to gather together if they wished it. That they did wish it was proved by the large attendance (well in excess of last year's numbers), and by the strong feeling of happy friendliness which pervaded the whole gathering. Only the weather was uncongenial—not at all what might have been hoped on Midsummer Day. But with so much goodwill indoors this outer inclemency could not spoil the evening's pleasure, and the College Staff scored a series of triumphs by finding seats for a record number of people in the Parry Opera Theatre, and by the smoothness and helpfulness of all the arrangements.

The programme began with music in the Concert Hall. Miss Kathleen Long's brilliant playing roused quite a *furor*, and in that fine singer, Mr. Topliss Green, the audience felt they not only delighted in welcoming back a distinguished Collegian, but felt also that he became their representative, expressing by his singing of Professor Charles Wood's songs the tribute which all present paid in their hearts. A special message of greeting from the Union to Professor Wood, was moved by the President, Sir Hugh Allen, during the course of the evening, and telephoned by him direct to the Nursing Home.

For the later part of the programme a Funniment had been prepared, which was so wildly funny, and witty and comic, that it constituted a veritable landmark in the history of Funniments. Many people had shared in its production, but Mr. Aveling's genius had been the initial and completing force. One would like to dwell in memory on every detail of "Willie Obliges"; on Mr. Harold Samuel's amazing, prodigious performance in the name-part; on Miss Burton's inimitable "Mrs. Wix"; on the Henry VIII and Orpheus of Mr. Rees and Mr. Andrews; and on the masterly incidental music by Arthur Benjamin.

So many people are to be thanked and congratulated here, as well as over the other parts of the evening, that the situation could only be adequately met by one great, far-reaching note of thanks which should roll into every line of the programme and every corner of the College. There can be no more fitting end to this brief account than the words "*Thank you.*"

MARION M. SCOTT, *Hon. Secretary.*

### Nineteenth Annual "At Home"

The Nineteenth Annual "At Home" took place on Thursday, 24th June, at 8 o'clock. The following was the programme :—

#### PART I — IN THE CONCERT HALL.

##### PIANOFORTE SOLOS—

- |   |           |
|---|-----------|
| a. Jeux d'eau ... ..                        | Ravel     |
| b. Danses de Delphes (Preludes, Book I) ... | } Debussy |
| c. Feux d'artifices (Preludes, Book II) ... |           |

MISS KATHLEEN LONG.

##### SONGS—

- |  |                |
|--|----------------|
| a. "O Captain, my Captain" ... ..                          | } Charles Wood |
| b. "Ethiopia saluting the Colours" ...                     |                |
| c. "When Childer plays" ... ..                             | Walford Davies |
| d. "O that it were so" ... ..                              | Frank Bridge   |
| e. "Black Sheila of the silver eye" arr. by Hamilton Harty |                |

MR. TOPLISS GREEN.

At the Piano : MR. HARRY STUBBS.

#### PART II — IN THE PARRY OPERA THEATRE.

##### "WILLIE OBLIGES"

(In a Prologue and Four Acts)

By CLAUDE AVELING.

*Characters (in order of stage appearance) :*

[N.B.—The order of personal appearance is graded by letters]

(z) Mrs. Wix (Charlady) ... ..	WINIFRED BURTON
(z*) Willie Wix (Her Son, Office Boy) ...	HAROLD SAMUEL
(b) Mr. Herbert (Examiner) ... ..	HERBERT FRYER
(e) Door Attendant ... ..	TREFOR JONES
(d) Henry VIII ... ..	ARTHUR REES
(A*) His Wives—	
Annes ... 2 ... ..	{ SYLVIA SEWELL CECILY MUIR
Jane ... 1 ... ..	
Katharines 3 ... ..	{ JOYCE MANSRELL RUTH McKECHNEY RITA ODOLI
6	
(c) Orpheus (Sort of Liaison Officer) ...	JOHN ANDREWS
(A) CURTAIN LOOPS ... ..	{ MARIAN BAXENDALE MONICA SWEENEY



Pipe by HERBERT H. EDWARDS. Violin by MARIE WILSON.  
Tabor by EDWARD R. BURRY. Harp by DOREEN JENKINS.

At the Piano : ARTHUR BENJAMIN.

*The Scene of Action is something like an Examination Room.*

The following think they helped a lot :—

Willie's great Soliloquy by HIMSELF.

The Music to the massive Sextet and the sparkling Folk Dance tune  
("Valkyries' Round") in Act II, by ARTHUR BENJAMIN.

The Choreography of the Wives' dodecapod entrance in Act II, by THEMSELVES.

The Choreography of the spirited Folk Dance in Act II,  
by BLANCHE OSTREHAN.

The Music to Orpheus' famous Exhortation in Act III, by HIMSELF  
(with original lute accompaniment specially arranged for  
the Harp by DOREEN JENKINS),

The Elaborate Costume and Armour designed by GOTKST and executed  
by MRS DAMES AVELING, RALEIGH ET C<sup>IE</sup>.

Illumination and Stage Effects by H. PROCTER-GREGG and MICHAEL WILSON.

Properties by ERNEST MANNING.

## The Three Choirs Festivals and their Lighter Side

It is now fifty years since I began my association with the Three Choirs Festivals—the year Lloyd undertook the duties of conductor. In those bygone days the rehearsals were held in the organist's house, in the room where Wesley died. In that confined space the ladies were constantly overcome by the heat, and it was my duty, when not singing, to provide them with iced water. The chorus was drawn from London, Leeds, Bradford, Cardiff, Oxford, Cambridge, Wells, Bristol, as well as from Gloucester, Worcester and Hereford. We rarely had more than twelve rehearsals at either of the three cities, and the entire chorus never met until the day before the Festival, when the final rehearsal was held.

Compare this with the preparation for the last Gloucester Festival in 1925, when I personally conducted some eighty rehearsals, in addition to four combined rehearsals. The chorus is now drawn entirely from the three counties. The standard of choral singing was naturally not so high as it is now, but on the other hand sight-reading must have been on a much

higher level, otherwise such works as Bach's "Passion" and Brahms' "Requiem," to mention two only, could never have been learnt in the time.

From the inauguration of these Music Meetings in 1715, there were Balls for the amusement of the Company each night after the Concert. In the Gloucester advertisement in 1742 is a request that the ball-room might not be opened till the Concert was over. With a view probably of attracting a greater influx of people to the Meeting, it was customary for many years to have the Gloucester Races in the Music Meeting week ; and in the year 1736 the advertisement included four days sport. But Balls and Races have been discontinued since 1877.

One of the outstanding features of the 1880 Festival was Parry's "Prometheus Unbound." This was Parry's first big choral work, and was specially written for this Meeting. He had appeared at a Gloucester Festival as far back as 1868, but only with a short orchestral work, "Intermezzo Religioso," when he was twenty years of age.

"Prometheus Unbound" caused the chorus much tribulation, the final rehearsal extending far into the night. This was chiefly due to the then modern feeling of the work which troubled the chorus as much as the incorrectness of the orchestral parts worried the instrumentalists. The performance suffered in consequence.

It is interesting also to recall the fact that it was at the Gloucester Festival in 1898 that Coleridge-Taylor was first brought prominently before the public.

Novelties for the programme were under consideration when I received a letter from Mr. A. J. Jaeger, then head of Messrs. Novello's publishing department, and one whose great genius as a musical critic caused his advice to be sought by all composers who had the good fortune to know him.

Mr. Jaeger wrote :

"My friend, Mr. Elgar, told me a week ago that he has refused an offer to write an orchestral work for your Festival. I am glad to hear it for *his* sake, for he has his hands full with "Caractacus," and the haste with which most of you good men have to compose your Festival works is, on the whole, the great bane of English music. Everybody seems to write under fearful pressure (especially Parry), and the consequences we all know, alas ! Well, it is not my business, but I am awfully sorry it is so.

"My object in writing is to draw your attention to a young friend of mine, Coleridge-Taylor, who is most wonderfully gifted, and might write your Committee a *fine* work in a short time. He has a quite

Schubertian facility of invention, and his stuff is always original and fresh. He is the coming man, I'm quite sure! He is only 22 or 23, but there is nothing immature or inartistic about his music. It is worth a great deal to me—I mean I value it very highly, because it is original and often *beautiful*. Here is a real melodist at last.

"Why not try him, and make the '98 Festival memorable by the introduction of young S. C. T. He scores very well; in fact he conceives everything orchestrally, and never touches the P.F. when composing! I suppose you know that his father is a Negro. Hence his wonderful *freshness*.

"Why not give him a commission? He would rise to the occasion and do something good.

"His Symphony in A minor (now with Mr. F. H. Cowen) is a most original work. We are doing a short Cantata of his, 'Hiawatha's Wedding Feast,' delightful stuff. Won't *that* do for your Festival? You want a secular work, don't you? I'll send you the MS. score (P.F.) if you like (though at present in the printer's hands).

"At any rate you keep your eye on the lad, and believe me, he is *the* man of the future in musical England.—Yours faithfully,

A. J. JAEGER."

An invitation was accordingly extended to Coleridge-Taylor to write an orchestral work. His "Ballade" in A minor was the outcome, and the sensation caused by the work on account of all the points emphasised in Mr. Jaeger's letter is now a matter of history.

There is a lighter side to the Festivals the outside world knows little about. Who knows how John Coates and W. H. Reed fooled some hundreds of people outside the Cathedral at Worcester before "The Messiah" performance one Friday morning? It happened in this way. They were both staying with me, and in the drawing-room of the house which I had taken for the week was a brass hearth-brush, which looked uncommonly like a large telescope. When they caught sight of it Reed exclaimed, "What an excellent thing for a practical joke!"

They immediately proceeded to action with the implement, and took up their position outside the house in College Yard and pretended to look through this imaginary telescope at the tower of the Cathedral. Soon a huge crowd of people had collected round them, trying to discern the object that they appeared to be watching so intently. It was a bright, cloudless day, and the glare of the sun made it difficult for the people to look at the tower; the male portion of the crowd tilted their hats over



their eyes, and even the police who were on duty were anxious to discover the object of interest. This continued for several minutes, the traffic meanwhile becoming very congested. Then Reed suggested to Coates that it was time for the spectators to see the business end of the hearth brush. When the enormous bristles appeared and spread out at the end of the imaginary telescope, and the crowd realised how they had all been fooled, there was a roar of laughter, and they rapidly dispersed, and the serious minded festival-goers proceeded on their way to the Cathedral.

On another occasion—a Hereford Festival this time—John Coates had a day off; but not being possessed of an idle nature, he set his wits to work and prepared a surprise for the returning festival-goers. I had taken a house in the corner of the Close, and there was a passage way in front of it leading from the Close to another part of the town. To the surprise of Herefordians and visitors, they saw, on leaving the Cathedral for the luncheon interval, some notice boards in front of my house which had not been there earlier in the day. One was placed on a privet hedge warning the people not to pluck the flowers; on a few blades of grass and weeds was another, with instructions to “keep off the sward”; and on a door leading to a rubbish heap near the house was the following notice:—“You are requested not to feed the wild zigmollicans.”

It was highly amusing to watch these well-dressed people walk on tiptoe to the door and peer over cautiously, expecting to see some kind of wild beast in a pen; and then, on discovering only a heap of dead leaves, slink away, casting furtive glances around to see if their action had been observed.

The “Musical Times” of the following month commented on the incident thus:—

“Much interest was aroused at Hereford by some specimens of that rare animal, the zigmollican. They were kept in confinement by an eminent brewer residing near the Cathedral, and passers-by who managed to catch a glimpse of the elusive little creatures greatly admired their subtly-tinted coats. It was reported that they had been recently imported by Herr Johann von Ueberrock, the well-known zoological specialist!”

One more Coates story: this time the scene was laid at Worcester. A small choir-boy approached him and asked as a special favour if he would be so kind as to write his name in his autograph book. John Coates, who had been signing autograph books continually during the week, said to the boy:—“Haven’t I done so already, my boy? Just look.”

The boy proceeded to turn the pages backwards and forwards, and then looking up said quite innocently, "Let me see, sir, what is your name?"

It is a fortunate thing that musicians, as a rule, have a keen sense of humour. It is often their salvation. At a recent Festival a work was produced, the music being intended to depict various colours. At the rehearsal the players were told to keep certain colours in their minds which were represented by different movements. Being a highly disciplined force, they obediently carried out their instructions. But after the rehearsal had been going on for some time, and the performers were becoming somewhat tired and thirsty, one wind player feelingly asked his next-door neighbour, "When are we coming to 'Black and White?'"

It was also at a Gloucester Festival that a visitor wished to enter the Cathedral during one of the performances. On demanding admission, he was told that he could not enter without a ticket.

"Do you mean to tell me," he indignantly exclaimed, "that I shall require a ticket to enter the kingdom of heaven?"

"Well, no," explained the polite steward, "but you won't hear Madame ——— in heaven"!

When the enormity of his remark dawned upon him that steward turned and fled.

Pride in their own Cathedral is a characteristic of the singers attached to each of the three cities. I recollect, when wandering round one of the sister Cathedrals before a festival performance, meeting a local enthusiast to whom I expressed the opinion that their Cathedral was beautiful, but that it did not equal Gloucester either in architecture or acoustics.

"Our Cathedral," he indignantly retorted, "is easy enough to sing in for those who know *how* to sing," and added, "I have never had any difficulty!"

Then there are the enthusiastic music-lovers who imagine that they possess some knowledge of music. It was during a performance of "The Messiah" that I was sitting next to an elderly lady who attempted to follow the vocal score. During the singing of the "Hallelujah" chorus she followed first of all the soprano line with her finger, then the alto line, and then the tenor and bass lines; and by the time she had reached the bottom of the first page they had finished the chorus. Whereupon she turned to her companion, and in an audible voice said, "Why don't they do it all?"

On another occasion, at a Hereford Festival, a lady was seen endeavouring to follow Dvòrak's "Stabat Mater" from the setting by Rossini !

Outside a shop in Worcester, where fishing tackle is sold, a rod hangs over the door, and at the end of the rod a metal fish. A reveller returning home late after a Festival supper party caught sight of this fish and at once aroused the sleeping tradesman, who indignantly demanded to know the reason why his rest was disturbed. "Sh, sh," whispered the reveller, "you've got a bite" !

I could go on adding stories of this lighter side of the Festivals, but I can picture the Editor sharpening his blue pencil, so I will close with a more serious note and one which will appeal to all R.C.M. Students, both past and present, for it is a letter to me from Hubert Parry. It was probably the last he wrote in connection with the Three Choirs with which he was so closely associated for so many years. It was after the Gloucester Festival in 1913 that he wrote :—

"How those dear chorus people did sing to-day, bless them ! I never enjoyed anything more than feeling they were entirely giving themselves with all their hearts to respond to every point the Conductor gave them. And after all the work they have gone through it shows a splendid loyalty to you and to the Festival, and to all those whose works they have been interpreting. Of course, we never had a finer chorus nor a more intelligent one, or a more devoted one. And also, of course, our old friends of the band are as finely musical as technically efficient, and such good, willing, hearty friends. When one thinks of the huge undertakings of ultra-modern music which they willingly and surely face, and how they compare with what was required of them a quarter of a century ago, it makes one not only content with the musical growth of the country, but enthusiastically confident of our constant advance in capacity and understanding," etc., etc.

HERBERT BREWER.

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## The Royal Collegian Abroad

### LONDON

At the Spring Series of Chamber Concerts, given at the New Chenil Galleries, Chelsea, the following works were performed :—

On the 26th April, Songs from "Hugh the Drover" (first time in new arrangement), VAUGHAN WILLIAMS.

On 3rd May, Fantasy for String Quintet, VAUGHAN WILLIAMS, and Fantasy for String Sextet, by GOOSSENS.

On 31st May, Scene from "The Woodlanders" (Thomas Hardy), set for Voice with Flute, Violin, Viola, and Piano (first performance), PATRICK HADLEY.

On 14th June, Songs, with accompaniment for String Orchestra, by Maurice Besley, Elizabeth Poston, and MURIEL HERBERT (first performance), and, New Piece, JOHN IRELAND (first performance).

Miss DORIS MONTRAVE, assisted by Mrs. S. T. PHELPS and Miss MILLICENT RUSSELL, gave a Concert of Spanish music, new and old, on 12th May, at the "Centro Español," 5 Cavendish Square.

Miss DOROTHY SMITHARD gave a Vocal Recital, at the Æolian Hall, on 17th May. Her programme included Songs by Handel, Bach, Respighi, Wolf, Franz, Brahms and Parry.

Mr. JOHN SNOWDEN gave a Violoncello Recital, at the Æolian Hall, on 7th June, and played works by Ariosti, Couperin, Schmitt, Frank Bridge, William Hurlstone, and Hamilton Harty.

Miss MARJORIE EDGS gave a Violoncello Recital, assisted by Miss Miriam Duncan (pianist), and Mr. Edward Roberts (tenor). At the Grotrian Hall, on 22nd June, she played Beethoven's 'Cello Sonata in G minor, and César Franck's in A; also pieces by Rachmaninoff, Saint-Saëns, Barrière-Rummel, and Paul Graener.

Miss EVERAL DE JERSEY gave a Pianoforte Recital, at the Grotrian Hall, on 1st July. She played works by Schubert, Mendelssohn, Chopin, Medtner, Scriabine, Dohnanyi, and César Franck.

On 10th July, at the County School, Burlington Lane, Chiswick, Mr. THOMAS F. DUNHILL adjudicated at the Music Festival, in which choirs and orchestras from the following schools took part :—Chiswick County, Isleworth Green, Spring Grove Secondary, Hampton Grammar, Isleworth County, and Twickenham County. A Masque Suite (Handel-Dunhill) for combined singing and playing was performed.

On 23rd July, at Westminster School, the Madrigal and Orchestral Societies' Concert was given under the direction of Mr. C. THORNTON LOFTHOUSE. The programme included Purcell's "Soul of the World," Sailor Shanties, arranged by R. R. Terry, "Sir Eglamore," arranged by H. Balfour Gardiner, and a Choral Fantasia of "The Mastersingers," arranged by P. Fletcher; also "Hebrides" Overture of Mendelssohn, and Bizet's Suite No. 1 "L'Arlésienne," Bach's Concerto in D minor for Two Violins and Orchestra (Miss Dorothy Lofthouse and Mr. R. R. Holmes), and Songs and an Orchestral March given by the winners in these events of the House Competitions.

Dr. W. G. ALCOCK, M.V.O., has been elected President of the Royal College of Organists.

## PROVINCIAL

At the OXFORD FESTIVAL OF MUSIC, 3rd to 8th May, the following points are of special interest :—

At the Orchestral Concert at the Town Hall, on 3rd May, at which Mr. ADRIAN BOULT conducted, GUY WARRACK'S "Variations on an Original Theme" were performed. Also, George Butterworth's Idyll "The Banks of Green Willow," H. M. STRICKLAND CONSTABLE'S Finale from a Symphony in C minor, and R. O. MORRIS'S Toccata and Fugue.

At the Orchestral Concert at the Town Hall, on 5th May, Miss JOAN ELWES was the singer.

At the Heather Commemoration, on 6th May, at which Honorary Degrees were given in the Divinity School, the degree of Doctor of Music was conferred on Mr. CHARLES WOOD. After the Heather Oration by Sir HUGH ALLEN, music was "discoursed." Among the Oxford Elizabethan Singers were Miss BERTHA STEVENTON and Mr. FEDERICK BURTON. The latter also sang as Solo Tenor. Mr. IVOR JAMES played the Viol da Gamba.

At the "Playhouse," in the evening, performances were given of "The Shepherds of the Delectable Mountains," of "Coffee and Cupid," and of "The Gentleman Dancing Master." These performances were similar to those given at the Royal College of Music on the 27th May, and described fully on another page. Mr. JOHNSTONE DOUGLAS, however, was able to take the part of "The Pilgrim" in "The Delectable Mountains," at Oxford.

This programme was repeated at Oxford on 8th May.

On 7th May, at the Sheldonian Theatre, a Choral and Orchestral Concert took place, at which R. VAUGHAN-WILLIAMS' "Sancta Civitas" for Soli, distant choir, semi-choir, full choir, and orchestra was given (first performance). Mr. TREFOR JONES and Mr. STUART ROBERTSON were Soloists. Brandenburg Concerto (No. 5) in D major was also performed, with Mr. BRUCE McLAY and Miss JEAN HAMILTON in Solo parts of flute and piano. HUBERT PARRY'S "L'Allegro" for Soli, Chorus and Orchestra, in which Miss JOAN ELWES sang as Soloist.

On 8th May, in New College Gardens, the Oxford Branch of the English Folk Dance Society gave an exhibition of Folk Dancing, and music was provided by a small band of Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bassoon and Violin, under the leadership of Miss ELSIE AVRIL.

Mr. J. B. GIBBON has been appointed Director of Music at Trinity College, Glenalmond, Perthshire.

Miss BELINDA HEATHER'S list of Concerts was as follows :—20th January, Pump Room, Bath, Liszt's E flat Concerto ; 10th March, Chislehurst, Recital ; 20th March, Leytonstone, Schumann's A minor Concerto ; 21st March, Oxford, Recital ; 11th August, Bournemouth, Schumann's A minor Concerto.

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The OUNDLE SCHOOL CONCERT of the MIDSUMMER TERM was given on 26th June, under the direction of Mr. C. M. SPURLING. The Orchestra played "Scènes Pittoresques" of Massenet, and accompanied the Chorus from "Tannhäuser" "Hail, bright Abode," and HOLST'S "Festival Chime." Other numbers were as follows :—First Movement of Chopin's Pianoforte Sonata in B flat minor ; Treble Unison Songs by Schubert and Macpherson, and a French and a Somersetshire Folk Song ; Violoncello Solo, H. Eccles' Sonata in G minor ; Organ Solo, César Franck's "Pièce Héroïque" ; Violin Solo, Gade's Capriccio ;

Duet, arranged for Flute and Clarinet, "Lo! Here the gentle lark"; Solo Song, "O, Falmouth is a fine town"; Sextette for Strings; Folk Songs as arranged for Six Voices: (a) "Springtime of the year," by VAUGHAN-WILLIAMS, and (b) "I sowed the seeds of love," G. HOLST.

#### COLONIAL

Mr. FREDERICK J. NOTT, Mus.Bac., A.R.C.O., gave an Organ Recital at the Church of St. Peter, Melbourne, at which H. HOWELLS' Rhapsody, Op. 17, No. 2, was played among other works in a very varied programme. A collection was made for the Bush Fire Relief Funds.

Miss MARY SHAW gave a Vocal Recital at Wellington Town Hall, New Zealand, on 25th June. Her programme was very varied, and included Songs by Purcell, Schumann, Brahms, Weber, Debussy, Elgar, Parry, Cyril Scott, and Martin Shaw.

#### MISCELLANEOUS

Miss SARAH FISCHER played "Mignon," at the Paris Opéra Comique, on 1st August, and, in the words of the "New York Herald," "scored a notable success." Her next appearance here, as "Mignon," was on 12th September.

Miss FISCHER sang at the Winter Gardens, Bournemouth, with the orchestra, under the direction of Sir DAN GODFREY, on the 19th September.

The following account of Mr. CONSTANT LAMBERT's Ballet, taken from a leading English newspaper, is particularly interesting. "Romeo and Juliet" was performed later at His Majesty's Theatre during the recent season of Russian Ballet with remarkable success. This is the report of its performance in Paris on the 19th May:—

#### PANDEMONIUM IN THEATRE.

##### *Paris Reception of New Diaghileff Ballet.*

"The opening night of the Diaghileff Russian Ballet season at the Sarah Bernhardt Theatre was marked by an astonishing demonstration. In addition to 'Pulcinella' and 'Les Matelots,' a new piece, 'Romeo and Juliet,' described as 'a super-realistic ballet,' with music by Mr. CONSTANT LAMBERT, and scenery and costumes by Max Ernst and Joan Miro was being presented.

"The curtain rose on scenery composed of circles, cubes, and cones, while the Corps de Ballet were discovered in working attire. At once pandemonium broke loose. Shouts and hisses and yells made it impossible to hear the music. The demonstrators were not supporters of old-fashioned art who objected to realism; they were super-realists themselves who felt that the artists responsible for the scenery had sold themselves to Messrs. Diaghileff. The demonstration also had its political side, and cries of 'Vivent les Soviets' and 'Vive la Revolution Rouge' were raised.



"When matters were at their height the police arrived, and the demonstrators, in many cases with collars torn and noses bleeding, were hurried struggling to the exit.

"Meanwhile the ballet had quietly continued, though few had been observing it. It showed a company rehearsing the choreographic evolution of 'Romeo and Juliet,' and was greeted with thunderous applause at its close."

#### BIRTHS

HOWE. On the 22nd April, 1926, to the Rev. Lionel and Mrs. Howe (Marjorie Barton)—a daughter (Bridget Nina).

TAS. On 2nd September, 1926, at Doone House, Lindfield, Sussex, to Mr. and Mrs. Pierre E. Tas—a daughter (Jean Pamela).

#### MARRIAGE

WOODGATE—MASON. On 28th July, 1926, Mr. Leslie Woodgate to Miss Lena Mason, of Cardiff.

#### DEATH.

GRIEVESON. On the 17th August, suddenly, at St. Brieuc, France, Hilda Muriel Grieveson, youngest daughter of the late John Grieveson, Exmouth.

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## New Books and Music

Mr. CONSTANT LAMBERT'S work "Romeo and Juliet" has been accepted for publication by the Oxford University Press, and will appear in a piano version very shortly, with full score and parts on hire.

"Additional Exercises to Elementary Harmony," by C. H. Kitson. This book has been published by the Oxford University Press; net price, 3/6. "To meet a general wish" it has been compiled to be used in conjunction with the same writer's "Elementary Harmony," Part I.

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## A Memoir of the Late Mr. W. Leslie

Of the late Mr. William Leslie, who was a Member of the Council of the Royal College of Music, Sir Hugh Allen writes:—

"May one add a word or two of appreciation of the work that Mr. William Leslie did for music in addition to the many other activities of his busy life? He learned his music in a fine school, and he had the best of masters in his father, Henry Leslie. It is only natural that the son should have inherited all his father's love for choral music. Singing was a joy to him that never palled, and his views on it as a means of

corporate expression and enjoyment were entirely sound and held with vigorous tenacity. It appealed to him on both educational and recreational grounds. Many teachers up and down the country, and especially in his own county of Montgomeryshire, have reason to remember him with affection for what he did for them and what he taught them. He had a way with him and with them that was irresistible. He made everyone with whom he came into contact in his music a disciple and friend. His own quiet enthusiasm worked wonders among them. One had only to see him with a group of village choral societies to realise what music meant to him and to them—the best of gifts to possess and one of the greatest to bestow. Community singing always found him in the happiest mood, and if he liked anything better, sportsman as he was, than a well-played trout, it was a descant well and truly sung. There are many musical societies and institutions which will sadly miss his counsel and advice. He served them ungrudgingly, and his ripe judgment, dispensed with peculiar charm, was always available. A man of many activities, he was never in a hurry nor let one feel that anything was too much trouble. Music is the poorer by the loss of so good a friend."

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## **R.C.M. Sports Club**

### **Cricket**

The College had rather a bad cricket season, owing partly to poor support from team members. However, several enjoyable games were played. A. V. C. Fenner was top of batting averages, and J. E. Jeffries top of the bowling.

### **Association Football**

Last season's results showed altogether a loss of only one game, 2 draws, and 7 wins. Our most notable victories were a 3-nil defeat of the R.A.M. and a 6-2 defeat of an eleven from "Rose Marie."

Players wanting games in the coming season should communicate with A. V. C. Fenner, at the R.C.M. It is to be hoped that enough support will be forthcoming for us to enjoy as successful a season as last year.

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## The Term's Awards

During the Midsummer Term (1926) the following awards were made :—

### Council Exhibitions, £100:0:0—

Gladden, Mary	...	Viola	...	£9	0	0
Higham, Gwendolen	...	Violin	...	8	0	0
Meads, Lois	...	'Cello	...	7	0	0
Evans, Rosalie	...	Piano	...	7	0	0
Southall, Barbara M.	...	Singing	...	7	0	0
Ensor, Barbara	...	Violin	...	7	0	0
Barrington, Freda M.	...	Piano	...	6	0	0
Reay-Mackay, Barry	...	Singing	...	6	0	0
McArthur, Margaret	...	Singing	...	6	0	0
Baxendale, Betty	...	Singing	...	5	0	0
Arscott, Doris E.	...	Singing	...	5	0	0
Crichton, Mary W.	...	Piano	...	5	0	0
Godwin, Christine E.	...	Violin	...	5	0	0
Fowlds, Vivienne	...	Piano	...	5	0	0

### Additional Awards—

McEldowney, Mary G.	...	Piano	...	3	0	0
Horne, Dorothy	...	Singing	...	3	0	0
Davis, Margaret J.	...	Piano	...	3	0	0
Dugarde, Madge	...	Violin	...	3	0	0

### Junior Exhibitions—

Franklin, Isaac	...	Violin	...	10	0	0
Jackson, Margaret E.	...	Piano	...	5	0	0

### Clementi Exhibition for Pianoforte Playing, £28:7:0—

Clarke, S. E. Doreen (A.R.C.M.)

The following (in alphabetical order) are honourably mentioned—

Albu, Margaret C.  
Bray, Gwendolen V.  
Hemingway, Rosamund

### Henry Leslie (Hereford Philharmonic) Prize, £10:0:0—

Equally divided between—

De Foras, Odette  
Jones, Trefor (Scholar)

### Arthur Sullivan Prize for Composition, £10:0:0—

Evans, David M. (Scholarship Exhibitioner)

(Mr. Turnbull having received the prize last year is not eligible this year.)



Scholefield Prize for String Players, £3:3:0—

Wilson, Marie (A.R.C.M.)

Challen Gold Medal for Piano Playing—

Noble, H. Mary W. (Berkshire Scholar)

Elocution Class—

Burton, Winifred H.	...	The Director's Prize
Denton, Harold (Scholar)	...	The Registrar's Prize
Macartney, Nellie	...	Mr. Cairns James'

Commended—

Improvement Prize

Nelson, Gwendoline  
Holmes, Leslie  
Warde, Philip (Scholar)  
McCubbin, Clara  
Viliesid, Janita

Ellen Shaw Williams' Prize for Piano Playing, £10:0:0—

Fullard, Christabel M.

Signor Foli Scholarship Exhibitions—

Maconchy, Elizabeth V....	...	£20	0	0
Westcott, Frederic	...	20	0	0
Chater, Mary C. ...	...	10	0	0
Tippett, Michael K. ...	...	10	0	0
Young, Helen ...	...	10	0	0

(In the event of Mr. Westcott not taking up the Exhibition (£20:0:0) Mr. Tippett is awarded an extra £10:0:0.)

(Mr. Rooper was awarded an Exhibitioner, but is not eligible to take it up.)

Chappell Piano Co., Ltd., Gold Medal for Pianoforte Recital—

Benbow, Edwin (Scholar)

Chappell Piano Co., Ltd., Exhibition for Third Grade Pianoforte Pupils, £30:0:0—

Spooner, Elsie M.

Ernest Farrar Prize, £7:0:0—

Benbow, Edwin (Scholar)

Alfred and Catherine Howard Prize for Violin Playing, £20:0:0—

Divided between—

Ford, Audrey (Scholar)  
Higham, Gwendolen (Exhibitioner)  
Pulvermacher, Barbara (Scholar)

## Kenneth Bruce Stuart Prizes for Organists—

Blake, Leonard (Scholar)...	...	£5	5	0
Iverson, Noel	...	4	4	0

## Dannreuther Prize, £9:9:0—

Greenwood, Norman E. (Hon. Scholar)

## Frank Pownall Prize for Singers, £5:0:0—

Equally divided between—

Knight, Gladys E. (Exhibitioner)

Leyland-White, H. (Scholar)

## Council Prizes for Organ Extemporizing—

Bate, Horace A.	...	£3	3	0
Francis, Charles C.	...	2	2	0

## Tagore Medal—

Higham, Gwendolen (Exhibitioner)

## Esther Greg Exhibition, £20:0:0—

Gladden, Mary

## Ashton Jonson Exhibition, £14:0:0—

Fox, Florence L.

## Lesley Alexander Gift, £22:0:0—

Reiss-Smith, Thelma (Scholar)

## Alfred Gibson Memorial Prize, £5:5:0—

Morley, Reginald B.

## Dove Prize, £13:0:0—

Taylor, H. Stanley (Scholar)

## Marianne Rowe Singing Scholarship (for one year)—

Davies, Carys

## Wesley Exhibition—

Yuille-Smith, Charles R.

## Leo Stern Memorial Gift, £5:5:0—

Piggott, Audrey M. (Scholar)

## Operatic Exhibitions, renewed for one year to—

Andrews, John  
 Burton, Frederick H.  
 Draper, Charles  
 Gwynne, Robert  
 Melenc, Carl  
 Poole, Arthur  
 Williams, Edgar

## Scholarship Exhibitions, renewed for one year to—

Chesterman, Edmund H.	Double Bass	£37	16	0
Just, Helen ... ..	'Cello ...	37	16	0
Knight, Gladys ...	Singing ...	37	16	0
Macpherson, Ernest ...	Violin ...	37	16	0
Ritchie, Mabel ...	Singing ...	20	0	0
Warner, Catherine ...	Singing ...	37	16	0
Watson, Henry ...	Horn ...	37	16	0

## Director's Exhibition, renewed for one year to—

Edwards, Herbert H. (Flute)

## Council Grant, renewed for one year to—

Cullum, Harry H. (Composition)

## Scholarship for Singing (for one year)—

Robinson, Edith M.





## List of Dates, 1926-1927

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### A.R.C.M. EXAMINATION

December, 1926

Last day for receiving application forms ... Mon., 8th Nov.

Examination begins ... .. Mon., 13th Dec.

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### CHRISTMAS TERM, 1926

Half Term begins ... Monday ... 1st Nov.

Term ends ... .. Saturday ... 11th Dec.

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### EASTER TERM, 1927

Entrance Examination Wednesday ... 5th Jan.

Term begins ... .. Monday ... 10th Jan.

Half Term begins ... Monday ... 21st Feb.

Term ends ... .. Saturday ... 2nd April

